

SOME UNPUBLISHED SHERDS FROM NAUCRATIS IN DUBLIN

(PLATES XIII–XIV)

DURING the early years of this century University College, Dublin, acquired a sizeable collection of classical antiquities, largely through the efforts of the professor of Greek, the Rev. Henry Browne, SJ.¹ Among the acquisitions he made for the College were a group of sherds from the excavations at Naucratis conducted by Sir Flinders Petrie and D. G. Hogarth which he obtained from the British Museum and the Ashmolean (but mostly the latter). As a result of their isolation in Dublin these sherds have not figured in the various publications² dealing with material from Naucratis that have appeared over the years, but it is still perhaps not too late to draw attention to them, especially as they include some interesting pieces.

There is no record of exactly when the Naucratis sherds went to Dublin or of what was given in exchange for them, but they must have arrived before 1913 for they are mentioned in a Report on the University College Museum published in that year. The following account is arranged according to styles.

Bird-bowl

The earliest sherd is probably a fragment of a bird-bowl³ (V 4009) whose decoration corresponds to that of Coldstream's Group III which he dates to 650–615 B.C. Such a date is very early for a sherd from Naucratis,⁴ though there is another bird-bowl fragment from there in the same group.⁵

1. V4009 (PLATE XIII, A) Max. dim. 7.1. Rim fragment of a bowl. Clay bright red. Bird r., hatched with tail and two lines for each leg. Thin glaze line at lip. Below, narrow band. Inside, glazed with added white-red-white bands. (Ex-Ashmolean G.116.3)

Chian

There are three Chian sherds of which one is of considerable interest as the painter can probably be identified. The shape of V 4016, from a dinos, can be paralleled in other finds at Naucratis.⁶ The painter can with some certainty be identified with the Painter of Würzburg K 128 and K 129,⁷ or the Painter of the Würzburg Chalices as I propose to call him. The head of the goose and the central volute motif are very close in style to the similar scene on Würzburg K 128, and if E. R. Price⁸ was correct in her suggestion that the

My thanks are due to Mrs B. Bowen, Mrs A. Brown, Mr A. Johnston and Dr R. Schlüter for assistance in the preparation of this article. Mr John Boardman and Professor R. M. Cook were kind enough to read it through in draft form and made valuable suggestions. Mr J. Bambury took the photographs. Measurements are in centimetres, and the fragments are reproduced at half actual size.

¹ A letter to D. G. Hogarth at the Ashmolean dated October 27, 1910, gives an idea of how Fr Browne went about building up the collection: 'You will remember promising to let me have some typical fragments of Minoan pottery and some other specimens for our new teaching museum, if I could succeed in getting some Irish specimens for your own Museum.'

² For a bibliography see *JHS* lvii (1937) 227–8. *CVA* British Museum 8 and Heidelberg 3 contain Naucratis pottery. Other relevant publications are referred to below.

³ For a detailed bibliography of bird-bowls see L. Pandolfi in S. Stucchi, *L'Agorà di Cirene* i (Rome 1965) 39–40, but for a clear analysis see now J. N. Coldstream, *Greek Geometric Pottery* (London 1968) 298–301.

⁴ Cf. R. M. Cook's remarks in *JHS* lvii (1937) 228.

⁵ *CVA* Oxford 2(9) IIId, pl. 1(392) 13.

⁶ *JHS* xlv (1924) 200.

⁷ E. Langlotz, *Griechische Vasen in Würzburg* pls. 13 and 14.

⁸ *JHS* xlv (1924) 216–17; for the Aphrodite bowl see E. A. Gardner, *Naucratis* ii (1888) pl. vi.

so-called Aphrodite Bowl which has geese depicted on it is by the Painter of the Würzburg Chalice, then the Dublin sherd, on which the goose is much closer to the Würzburg specimen, is almost certainly by the same hand. The Würzburg chalices are said by R. M. Cook⁹ to belong to the Chian Wild Goat Style, a class of vases which he dates to the last quarter of the seventh century—again early for Naucratis.

Another Chian sherd belongs to what Boardman¹⁰ calls the Sphinx-and-Lion style. This style begins before the end of the Early Corinthian period and continues through the first quarter of the sixth century into the second quarter.

The third Chian fragment (V 4008) is from an inscribed votive cup¹¹ of the kind that has been studied by Cook and Woodhead¹² and which Boardman¹³ thinks may actually have been made at Naucratis. This piece is not included in Cook and Woodhead's list, though it has been referred to subsequently.¹⁴ There is enough of the inscription to be able to attribute it to the 'M writer'. These pots with painted inscriptions are to be dated to the 'middle of the first half of the sixth century',¹⁵ or perhaps a little later.¹⁶

2. V 4016 (PLATE XIII, B) Max. dim. 9.00. Rim fragment of a dinos. White slip, cable pattern on top of flat rim, glaze line along edge. Alternating squares and dots, beneath which spiral volutes with a goose l. to right. Filling ornaments behind and in front of goose. Inside, thin glaze line at top, rest unglazed. (Ex-Ashmolean G. 121.14)
3. Unclassified 1 (PLATE XIII, C) Max. dim. 6.3. Rim fragment of a bowl. White slip. Oblique dashes at rim. Hindquarters of a ?lion l. Incised detail. Pendant filling ornaments. Inside, white slip. (Ex-British Museum)
4. V 4008 (PLATE XIII, D) Max. dim. 6.7. Rim fragment of a votive cup. White slip, inscription]ανεθη[. Inside, black on white slip. Below rim, lotus flower in red on white; pair of white lines. (Ex-Ashmolean V. 186.c)

Rhodian

There is one run-of-the-mill Middle II Wild Goat sherd (V 4007) in the collection, which is to be dated to around 600 B.C.¹⁷ Another sherd (V 4015) shows parts of two wild goats, one of which has its head turned back while the other is probably seated—typical postures for animals on the late Wild Goat Style pots of the first quarter of the sixth century.¹⁸ The broad band above the decorative panel is too broad for an oinochoe and possibly means that the sherd comes from a dinos or krater.¹⁹

5. V 4007 (PLATE XIII, E) Max. dim. 10.2. Fragment of an oinochoe. Fabric red-brown. Parts of two panels with grazing wild goats divided by a narrow band. (Ex-Ashmolean G. 119.8)
6. V 4015 (PLATE XIII, F) Max. dim. 8.3. Fragment of a dinos or krater. Fabric red-brown. Broad band, below which part of a wild goat moving right with head turned back and part of another ?seated goat to right. (Ex-Ashmolean G. 119.17)

North Ionian

For the subject-matter of the column-krater fragment V 4011, a lion attacking a goat, a close parallel is to be found on a fragment of an East Greek bowl in London,²⁰ but the

⁹ *BSA* xlv (1949) 155.

¹⁰ J. Boardman, *Excavations in Chios 1952-1955, Greek Emporio* (London 1967) 166-8 and pls. 62-63.

¹¹ For the shape see J. Boardman, *The Greeks Overseas* 140, fig. 36.

¹² *BSA* xlvii (1952) 159-170.

¹³ *BSA* li (1956) 55-62.

¹⁴ *ibid.* 56 n. 5.

¹⁵ *BSA* xlvii (1952) 163.

¹⁶ *BSA* li (1956) 60.

¹⁷ Using R. M. Cook's classification, *Gnomon* xxxvii (1965) 506.

¹⁸ Cf. Ch. Kardara, *Ροδιακή ἀγγειογραφία* (Athens 1963) pl. 13b and R. M. Cook, *loc. cit.*

¹⁹ Cf. the column-krater from Çandirli, *Arch. Reports for 1964-65* 36, fig. 5.

²⁰ Kardara, *op. cit.*, 233, fig. 193 (and, of course sherd no. 10 below).

closest parallel in all other respects is the column-krater found by E. Akurgal at Çandirli.²¹ The shape is the same and in common with the Dublin sherd it has a broken maeander on the top of the rim and black squares on the edge, languettes below the neck and an animal frieze below with a 'hot-cross-bun' filling ornament. According to Akurgal it is of a local North Ionian fabric, which bears out J. W. Hayes'²² observations on the late Wild Goat Style fragments in black-figure technique found at Naucratis; in his opinion, they are unlikely to be Rhodian and he suggests²³ that North Ionia is the most likely centre.

7. V 4011 (PLATE XIII, G) Max. dim. 18.00. Rim fragment of a column-krater. Short neck, flat rim. Fabric, greyish-brown. Slipped. Broken maeander on top of rim, black squares on edge. Languettes below neck. Head of a lion and part of that of a goat; incised. Two incised blobs as filling ornament. Inside neck white-orange-white line on glaze. (Ex-Ashmolean; no number)

East Greek bowl

There is a fragment of an East Greek bowl with a spiral ornament which has a close parallel in the sherd from Cyrene recently published by S. Stucchi²⁴ as Late Minoan but which Boardman²⁵ has shown with good reason to be from an East Greek bowl of the early sixth century. Such spirals decorated the part of the cup by the handles.²⁶

8. Unclassified 2 (PLATE XIII, H) Max. dim. 7.2. Rim fragment of a bowl. Fabric light brown with impurities in clay. Vegetable motif with spiral. Below, horizontal bands. Inside glazed with added white-red-white lines. (Ex-British Museum)

Fikellura

There are three Fikellura²⁷ sherds, the earliest of which (V 4012) illustrates very well the distinctive way panthers' heads are drawn on Fikellura vases.²⁸ The closest parallel would seem to be a panther on the shoulder of an amphora in London belonging to Cook's Lion Group, BI,²⁹ which he dates to 560-550. Another sherd (V 4010) shows a lion of the Vathy type³⁰ raising its forepaw to scratch at a goat. This sherd corresponds to Cook's type T.4,³¹ which is to be dated to 'round the middle of the century'. The third Fikellura sherd (V 4019) with part of a comast scene belongs to the Altenberg Group, Division I, which Cook dates to 550-540.³²

9. V 4012 (PLATE XIII, I) Max. dim. 5.3. Shoulder fragment of an ?amphora. Head of a panther l. In front, part of panther's raised foreleg and horn of another animal. (Ex-Ashmolean G. 121.6)
10. V 4010 (PLATE XIII, J) Max. dim. 7.9. Shoulder fragment of an ?oinochoe. Tongues, part of lion with raised forepaw r., goat l. Purple on occasional tongues, on jowl of lion and on shoulder, underside and rump of goat. (Ex-Ashmolean G. 132.4).
11. V 4019 (PLATE XIII, K) Max. dim. 8.6. Belly fragment of an amphora. Torso and legs of a comast l., with leg of another overlapping from l. Two dividing lines, blobs. (Ex-Ashmolean G. 132.3)

Corinthian

Corinthian does not figure largely at Naucratis. The MC and LC fragments that were found were mostly of column-kraters³³ and it is quite likely that the single Corinthian sherd

²¹ See note 19 above. ²² *Tocra* i 41. ²³ *ibid.* 64.

²⁴ *Quaderni di Archeologia della Libia* v (1967) 19-20, figs 1 and 2, also illustrated in Stucchi, *Cirene 1957-1965* (Tripoli 1967) 149, fig. 153.

²⁵ *BSA* lxiii (1968) 41-42.

²⁶ Cf. Kardara, *op. cit.*, 233, fig. 193, *JHS* xlv (1924) pl. viii 1, and *MonAnt* xxxii (1927) pl. lxxxii, 5.

²⁷ For a full bibliography to 1966 see H. P. Laubscher, *AA* 1966, 488 n. 1, and 490 nn. 10 and

11. In addition see now S. Dimitriu, *Histria* ii 47-48, 92-95, pls. 23-27.

²⁸ R. M. Cook, *BSA* xxxiv (1933-34) 61-62.

²⁹ *ibid.* 5-8, pl. 3b. This sherd is in fact already published in *BSA* v (1898-9) pl. vi 11 (=Cook's Lion Group, BI, No. 5).

³⁰ *ibid.* 61.

³¹ *ibid.* 42, pl. 14c.

³² *ibid.* 15-16, pls. 5, 6 and 11c.

³³ *Necrocorinthia* 187.

from Naucratis in Dublin comes from a column-krater as well. The panels on Late Corinthian column-kraters³⁴ have just such a dividing line as the one on the Dublin sherd. But what on earth is the animal?

12. V 4006 (PLATE XIV, L) Max. dim. 6.5. Fragment of a ?column-krater. Cream slip; head of an animal to l. with incised details. Inside glazed. (Ex-Ashmolean G. 121. 11)

Attic Black Figure

The carefully drawn rich and fleshy opposed palmettes of the earliest Attic sherd indicate the work of a careful draughtsman (i.e. not Sophilos) active in the decade 580–570 BC, which is when such opposed palmettes first appear in Attica;³⁵ even then the motif is comparatively rare.³⁶

The satyr on the other Attic black-figured sherd (V 4057) looks very similar in several respects to the ones painted on the back of an amphora Type B in Munich³⁷ by a Group E Painter close to the Painter of the Vatican Mourner.³⁸ If one compares the Dublin satyr with the one on the left of the Munich amphora one can see that they have similarly drawn eyes, noses, beards and genitals. The way the satyr on the right of the Munich amphora is holding his arm is similar to the way our satyr is holding his against his body. Unfortunately, there is no known neck amphora by the Painter of the Vatican Mourner and no other satyrs by him, so this identification must be tentative, but the approximate date of the Dublin sherd is clear: c. 530–520 BC.

13. V 4047 (PLATE XIV, M) Max. dim. 10.2. Fragment of an enclosed vase. Opposed palmettes linked together combined with a lotus flower and above and below the latter, a rosette. Added purple; incised details. (Ex-Ashmolean G 137.14 a and b)
14. V 4057 (PLATE XIV, N) Max. dim. 6.5. Fragment from the shoulder of a neck amphora. Tongues alternately black and purple. Woman and satyr gesticulating to right; part of a draped figure. (Ex-Ashmolean G. 137.6)

Attic Red Figure

The earliest red-figure fragment is part of the tondo of a cup showing an arming scene,³⁹ close to the work of the Telephos Painter (active c. 470–460). The scene is a common one among the works of that artist⁴⁰ and there is a striking resemblance between the way the helmet and external maeander are drawn on the Dublin sherd and the way the same motifs are painted on a cup attributed to the Telephos Painter in Frankfurt⁴¹ which in common with the Dublin sherd also bears a *kalos* inscription.

A sherd (V 5015) showing a satyr presumably creeping up on a sleeping maenad,⁴² the tip of whose thyrsus can just be seen, is to be attributed either to the Eretria Painter himself (who often painted this kind of scene)⁴³ or to one of his circle.

Two sherds can probably be attributed to the Pronomos Painter.⁴⁴ The youth on V 5012 has the characteristic profile of heads by this painter. A close parallel is a sherd, also from Naucratis, in Bonn⁴⁵ with a maenad seen in profile. The other sherd (V 5014) displays

³⁴ *ibid.* pl. 41.4 (but with red slip). For the animal, cf. the 'oiseau', *Megara Hyblaea* ii 67, pl. 55.9. Professor R. M. Cook suggests it might be a swan.

³⁵ *ibid.* 156.

³⁶ E.g., Gräf and Langlotz, *Akropolisvasen* pl. 98, 2400, 2405; *AM* xv (1890) pl. 12.2; one handle of the François Vase (Arias-Hirmer-Shefton, pl. 40, r. and pl. 41, l.); Richter-Milne, *Shapes and Names* fig. 153; *CVA Louvre* 1(1) IIIHd, pl. 1 (31) 5 and 11; *CVA British Museum* 8 (13) pl. 100 (608), 25–27.

³⁷ *CVA Munich* 1(3) pl. 25(119).

³⁸ *ABV* 140.

³⁹ Already published in *BSA* v (1898–9) 63, pl. viii 11.

⁴⁰ *ARV*² 818, nos. 16–21.

⁴¹ *CVA Frankfurt* 2(30) pl. 63(1454) 1–5.

⁴² For the subject cf. *CVA Oxford* 1(3) pl. 43(135) 2 and pl. 39(131) 3–4.

⁴³ E.g., *RAV*² 1253, nos. 57–72.

⁴⁴ *ibid.* 1335–6.

⁴⁵ *CVA Bonn* 1 (1) pl. 19(19) 4.

so many of the features that occur on the Pronomos Vase in Naples⁴⁶ that an attribution to the Pronomos Painter would again seem likely. Several figures on the Naples vase wear added white bands on their heads like that of the woman to the right of the Dublin sherd and her tiny ear is just like those painted by the Pronomos Painter. The way in which the fingers of the maenad holding a torch to the bottom right of the back of the Naples vase are drawn is very close to the way in which those of the person holding a pair of spears on the Dublin sherd are painted. If these attributions are correct, then Dublin would seem to be quite rich in works by the Pronomos Painter for there is also a fine unpublished bell-krater by him in the National Museum of Ireland's collection.⁴⁷

15. V 5013 (PLATE XIV, O1-2) Max. dim. 4.3. Fragment of a cup tondo. I, helmet in hand, spear. Painted inscription *ho* [παις καλος]. Outside, meander. (Ex-Ashmolean G. 138.3)
16. V 5015 (PLATE XIV, P) Max. dim. 6.6. Rim fragment of a cup Type C. Stealthy satyr moving to right; thyrsus tip. *c.* 430-420 BC. (Ex-Ashmolean G. 138.12)
17. V 5012 (PLATE XIV, Q) Max. dim. 7.6. Fragment of bell-krater wall. Head and chest of a wreathed youth facing right. Drapery over l. arm. Added white paint on wreath. (Ex-Ashmolean G. 138.49).
18. V 5014 (PLATE XIV, R) Max. dim. 7.5. Fragment of a bell-krater wall. L., warrior holding two spears in l. hand; centre, ithyphallic herm facing l.; r., woman facing right. Added white on woman's head-band and necklace. (Ex-Ashmolean G. 138.24)

Attic Black Glaze

The graffito *νπαῖος* on the rim of an Attic black-glazed cup from the Hellenion⁴⁸ at Naucratis presents certain problems. As it stands it would seem to mean 'snowy', cognate with *νίφα* (accusative; there is no nominative). As such it is a hapax legomenon, for the word *νπαῖος* does not appear in Liddell-Scott-Jones. It is possible that there are more letters missing in front but in that case the only candidate that presents itself is *σκνιπαῖος* which is used on one occasion by Theocritus⁴⁹ to mean 'a wanderer in the twilight'. 'Ἀπολλῶ]νι παισο . . . does not lead anywhere.

19. V 4047 (PLATE XIV, S) Max. dim. 5.5. Rim fragment of an Attic black glaze cup Type C. Graffito *νπαῖος*. Fifth century BC. (Ex-Ashmolean G. 141.7)

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⁴⁶ Best illustrated in Arias-Hirmer-Shefton, pls. 218-19. For a discussion of the subject of the Dublin sherd, see H. Metzger, *Recherches sur l'imagerie athénienne* (Paris 1965) 77-91, pls. xxix-xxxix, and especially pp. 79-81 (herms on late fifth century vases).

⁴⁷ Attribution by Mr Shefton.

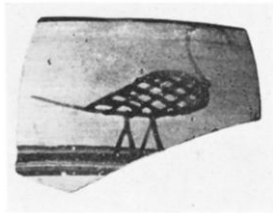
⁴⁸ Appears in *JHS* xxv (1905) 116, fig. 2, no. 25, but ignored in the text p. 117.

⁴⁹ xvi 93.

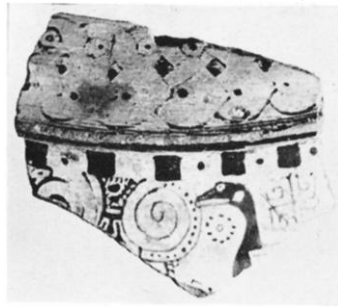
ACKNOWLEDGEMENT

I should like, belatedly, to acknowledge my indebtedness to Mr Brian Shefton for the reference to the Eubulus fragment (Athenaeus xi 471d) in my 'Note on a rattling black glaze cup in Dublin,' (*JHS* xc [1970] 200, n. 18), and to apologise for not having done so specifically in the article itself.

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A



B



C



D



E



F



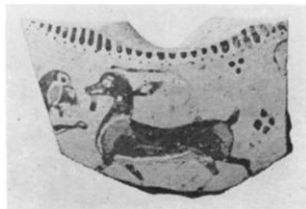
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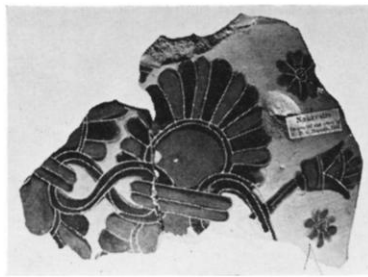


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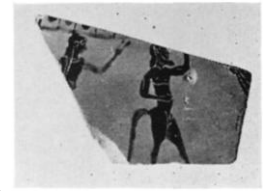
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L



M



N



O 1



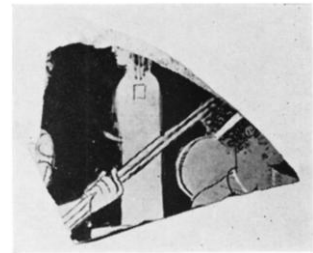
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P



Q



R



S

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